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Songs. Sel. (Song Album)

Chadwick



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Edition Schmidt N° 13.

# Song Album.

15 Songs for  
Soprano or Tenor  
with Pianoforte Accompaniment

1. Nocturne.
2. Song from the Persian.
3. He loves me.
4. Allah gives Light in Darkness.
5. The Danza.
6. In bygone Days.
7. Sweet Wind that blows.
8. Lullaby.
9. Gay little Dandelion.
10. Request.
11. Thou art so like a Flower.
12. The Lament.
13. The Lily.
14. Serenade.
15. Before the Dawn.

by  
**G. W. Chadwick.**



Price \$1.00 net

The ARTHUR P. SCHMIDT Co.,

BOSTON -  
120 Boylston St.

NEW YORK  
8 West 40th St

Made in U.S.A.

EDITION SCHMIDT N° 7126

## LYRICS

# "TOLD IN THE GATE"

BY ARLO BATES.

SET TO MUSIC BY

## G.W. CHADWICK.

Sweetheart thy lips are touched with flame.  
Sings the nightingale to the rose.  
The rose leans over the pool  
Love's like a summer rose.  
As in waves without number.  
Dear love when in thine arms.  
Was I not thine.  
In mead where roses bloom.  
Sister fairest why art thou sighing.  
O' let night speak of me.  
I said to the wind of the south.

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I.  
Nocturne.

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Words by  
THOMAS BAILEY ALDRICH.

Music by  
GEORGE W. CHADWICK.

*Con moto.*

*p*

Up to her chamber win - dow, A

slight wire trellis goes And up this Romeo's ladder

*pp*

Clambers a bold white rose; I lounge in the i - lex shadows, I

*pp*

*sempre lusingando*

see the la - dy lean Un - clasp - ing her silk - en gir - dle, The

*pp* cur - tain folds be - tween. She smiles on her white rose lov - er, She

*pp* *p*

reach - es out her hand. And helps him in at the

*fp* *appassionato e*

win - dow, I see it when I stand, To her

*poco meno mosso*

scar - let lips she holds him, And kis-ses him ma-ny a time. Ah

*ff*

me! 'twas he that won her. Be- cause he dared to

*p* *cresc.*

*f.* *ad lib.* **Tempo I.**

climb. Ah me!

*f.* *ff*

*a piacere*

Be- cause he dared to climb.

*pp*

## II. Song from the Persian.

Words by  
THOMAS BAILEY ALDRICH.

Music by  
GEORGE W. CHADWICK.

*Andante con sentimento.*

*ppp sempre sotto voce e sostenuto*

O sad are they who know not

love But far from pas-sions tears and smiles Drift

down a moon-less sea Be-yond the silve-ry coasts of fair-y-

Isles. And sad-der they whose long-ing lips

— kiss empty air and never touch — The dear warm mouth of those they

love — Wait - ing, wait - ing, suffering much — But

clear as am-ber, fine as musk — Is life to those who pil-grim-

wise — Move hand in hand — From dawn to dusk — Each morning

near-er Pa-ra - dise. O not for them; shall an - gels pray

They stand in ev - er - last - ing light They walk in

Allah's smile by day And nes-tle in his heart by night.

To Mr. Edward Bowditch, Albany.

# HE LOVES ME.

Words by Newton Mac Intosh.

*Allegretto grazioso.*

G. W. Chadwick, Op. 14. No. 2.

*p*

O - ver and o - ver with ceaseless

mo - tion..... The waves come rol - ling o - ver the o - cean,

*pp*

Then break on the sand..... Waves, bright waves, can you nev - er dis -

*pp*

cov - er What has be - come of my ah - sent lov - er

So far from land,..... So far from land,.....

*p* Ev - er and ev - er the ships are pas - sing,..... But

on - ly the ship I love is mis - sing,..... My true love at



*pp*

ser..... Ah! no mat - ter what skies are a -

*pp*

bove him. He on - ly knows how tru - ly I love him

And he loves me..... *pp* And he loves

me.....

*pp*

# ALLAH.

Poem by H. W. Longfellow.

G. W. CHADWICK.

*Serioso.*

Al - lah gives light in dark-ness, Al - lah gives rest in pain,

*p*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are 'Al - lah gives light in dark-ness, Al - lah gives rest in pain,'. The piano part begins with a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand.

Cheeks that are white with weep - ing Al - - lah paints red a - gain.

*dim.*

*dim.*

This system contains the second two staves of music. The vocal line continues with the lyrics 'Cheeks that are white with weep - ing Al - - lah paints red a - gain.' and includes a *dim.* (diminuendo) marking. The piano accompaniment also includes a *dim.* marking and features triplet markings in both hands.

The flowers and the blossoms with - er, Years van-ish with fly - ing feet,

*f*

*dim.*

This system contains the third two staves of music. The vocal line continues with the lyrics 'The flowers and the blossoms with - er, Years van-ish with fly - ing feet,' and includes a *dim.* marking. The piano accompaniment begins with a forte (*f*) dynamic and includes a *dim.* marking, with triplet markings throughout.

But my heart will live on for - ev - er, That here in sad-ness beat.

*f* *dim.* *pp*

*f* *dim.* *pp*

Glad - ly to Al-lahs dwel - ling

*p* *f* *pp* *m.s.*

*f* *pp*

Yon - der would I take flight, There will the darkness van - ish,

*pp*

There will my eyes have light.

*rit.* *rit.*

To Mr. Jules Jordan, Providence.

# THE DANZA.

Poem by Arlo Bates.

Allegretto grazioso.

G. W. Chadwick, Op. 14. No. 1.

*p* If you

nev - er have danced..... The Dan - za..... with its

*simili*

won - drous rhyth-mic twirl..... While close..... to your

bo - som pant - ed ..... Some dark - - eyed

cre - - ole girl ..... Or dance - - ing, ..

..... you know taught .....

..... By I - nez I was taught .....

*a piacere*  
*p*  
*f*  
*p colla voce*  
*a tempo*

*grazioso*

'Tis a dance with the strang - est paus-es.....

*p* *contando*

..... It moves as the breez - es blow..... And her

lips.....were like pome - granate blos - soms..... And her teeth were

*pp*

white as snow..... And her teeth were white.....as

*cresc.*

snow... Of beau - ty... I knew naught...

By... I - nez I was taught...

rall. e dim.

In the gar - den... splashed the fount - ain...

..... Where the palm - trees hid..... the moon.....

Who well had the Dan - za

trod - den... A kiss might crave..... as boon.

Of lov - ing..... I knew naught.....

*pp*

*СТАС.*

*СТАС.*

*f*



Of . . . lov - ing . . .

*sf* *p* *f*

This system shows the first system of music. The vocal line begins with a rest, followed by the lyrics "Of . . . lov - ing . . .". The piano accompaniment features a triplet in the left hand, marked *sf*, followed by a *p* (piano) section and then a *f* (forte) section.

..... I knew naught..... By

This system continues the vocal line with the lyrics "..... I knew naught..... By". The piano accompaniment includes a triplet in the right hand and a triplet in the left hand.

I . . . nez I was taught.....

*animato* *f*

This system continues the vocal line with the lyrics "I . . . nez I was taught.....". The piano accompaniment features a triplet in the right hand and a triplet in the left hand, with the tempo marking *animato* and a *f* (forte) dynamic.

*L.H.* *R.H.*

This system shows the final system of music. The piano accompaniment features a triplet in the right hand and a triplet in the left hand, with the tempo marking *animato* and a *f* (forte) dynamic. The system concludes with a double bar line.

To Mrs. Lizzie Barton Hall, Leavenworth.

# IN BYGONE DAYS.

Words by John Leslie Breck.

G. W. Chadwick, Op. 14. No. 3.

Andantino.

*p* In by-gone

days I wrote with zeal-ous care A passing fun-ny sweet by visions

*cresc.*

wrought, 'twas of a maid-en pure and wondrous fair,.... 'twas but a

thought,..... 'twas but a thought..... In aft-er

*pp* *p*

*pp* *f dim.* *p*

days when Fort-une chang-ing true..... This beauteous maid - en I beheld un -

sought I loved her well and thought she loved me too,..... 'twas but a

*mf* *pp* *largamente* *p*

thought,.... 'twas but a thought.....

*ad lib.* *pp*

To Mrs. Olivia Bowditch, Boston.

## SWEET WIND THAT BLOWS.

Words by Oscar Leighton.

G. W. Chadwick, Op. 14. No. 5.

*p*

Sweet wind that blows o'er sun - ny  
 Rip - ples her hair like waves that  
 Her sweet breast shames the sea - ter'd

*p*

Isles..... The..... soft - - - ness of the  
 sweep..... A - - - bout this pleas - ant  
 spray,..... Soft..... kissed by ear - ly

sea, Blow thou a - cross..... these mov - ing  
 shore, Her eyes are blu - - - er than the  
 light. I dream she is..... the dawn of

miles, News of my love to  
deep Round rock - y Ap - - - ple  
day That lifts me out of

me, News of my love to  
dore, Round rock - y Ap - - - ple  
night, That lifts me out of

me.  
dore.  
night.

*mf dim.*

To Mrs. Agnes Dana Dyer, Lawrence.

## LULLABY.

Allegretto.

G. W. Chadwick, Op. 14, No. 6.

*p* Lull-a-by ba-by,

Lull-a-by ba-by must sleep..... Now when the  
No cause for

day-light dies Closed be the lit-tle eyes. Rest till the sun a-rise.  
anx-ious fears, Not yet for thee the years When life must have its tears.

*f*

Sleep, ba - by, sleep..... Peace - ful shall rest thy head,  
 Sleep, ba - by, sleep..... Forms that we can not see,

The first system of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Sleep, ba - by, sleep..... Peace - ful shall rest thy head, Sleep, ba - by, sleep..... Forms that we can not see,". The piano part includes chords and moving lines in both hands.

Noise - less shall be the tread Round our dear dar - ling's bed.  
 Lov - ing are watch - ing thee Thus may it ev - er be.

The second system of the musical score. The vocal melody continues with the lyrics: "Noise - less shall be the tread Round our dear dar - ling's bed. Lov - ing are watch - ing thee Thus may it ev - er be." The piano accompaniment continues with chords and moving lines. There are dynamic markings like *f* (forte) and *sf* (sforzando) in the piano part.

Lull - a - by ba - by, Lull - a - by ba - by must sleep,.....

The third system of the musical score. The vocal melody concludes with the lyrics: "Lull - a - by ba - by, Lull - a - by ba - by must sleep,.....". The piano accompaniment continues with chords and moving lines, ending with a final chord in the right hand and a whole note in the left hand.

*pp*

..... must sleep.....

Lull - a - by ba - by, Lull - a - by ba - by, Lull - - -

*pp*

- a - by.....

*pp*



# GAY LITTLE DANDELION.

*Allegretto con grazia.*

G.W. Chadwick, Op. 41. No 2.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a treble staff containing three measures of whole rests. The bass staff starts with a piano (*p*) dynamic, playing a series of chords and single notes. A crescendo (*cresc.*) marking appears over the second measure of the bass staff. The piece concludes with a final chord in the bass staff.

The first system of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal line begins with a piano (*p*) dynamic and includes the lyrics: "Gay lit - tle dan - de - li - on light up the meads". The piano accompaniment also starts with a piano (*p*) dynamic and provides harmonic support for the vocal line.

The second system continues the song with the vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal line includes the lyrics: "Swings on her slend - er foot, tel - leth her beads,". The piano accompaniment continues with chords and moving lines in the bass.

Lists to the Rob-in's note poured from a - bove,

*f allargando*  
Wise lit-tle dan-de-li-on ask not for love.  
*poco più lento*  
*colla voce*

*pp*  
Pale lit-tle dan-de-li-on in her white shroud  
*pp*

Near-eth the An-gel breeze oall from the clouds

*p*

Ti - ny plumes flut - ter - ing — make no de - lay,

*p*

Lit - tle wing - ed dan - de - li - on soar - eth a - way,

*rit.*

Lit - tle wing - ed dan - de - li - on

*pp* *lento*

soar - - - -

*pp* *a piacere* *pp*

eth a - way. —

*a tempo*

To Mrs. F.A. Brower.

## "REQUEST."

G. W. Chadwick, Op. 11. No. 1.

Allegretto semplice.

*p*

*pp*

Is my lo - ver on the sea Sail - ing east or

sail - ing west, Might - y o - cean, gen - tle be,

Rock him in - to rest, Might - y o - cean,

gen - tle be, Rock him in - to rest. Let no an - gry

wind a - rise Nor a wave with white - ned crest,

*dolce*  
All be gen - tle as his eyes When he is ca - ressed,

*pp ritard.*

when he is ca - ressed.

*colla voce*

*slargando*

*cresc.*

*molto*

*pp*

*p*

Bear him as the breeze a - bove Bears the bird un - to his nest,

*p*

*p*

There un - to his home of love And there bid him rest,

*p*

*pp*

*ad lib.*

And there bid him rest, \_\_\_\_\_

*colla voce* *p* *ritard.*

*pp* And there bid him rest, \_\_\_\_\_ *pp* And there bid him

*a tempo*

rest.  
(Barry Cornwall.)

To Mr. H.W. Dunham.

## THOU ART SO LIKE A FLOWER.

Du bist wie eine Blume.

G.W. Chadwick, Op. 11. No 3.

*Dolce semplice.*

*p*

Thou  
Du

*p*

art. so like a flow - er, So pure, and fair, and kind: I  
bist wie ei - ne Blu - me, So schön, so hold, so rein; Ich

*p*

gaze on thee, and sor - row Then in my heart I  
schau' dich an und Weh - muth schleicht mir in's Herz hin -



find. \_\_\_\_\_ It seems as though I must lay \_\_\_\_\_ then My  
 ein. \_\_\_\_\_ Mir ist, als ob ich die Hän - - de auf's

*cresc.*

hand up - on thy brow. Praying that God may pre -  
 Haupt dir le - gen sollt, be-tend, dass Gott dich er -

*cresc.*

*allargando*

serve thee, As pure \_\_\_\_\_ and  
 hal - - te, So schön \_\_\_\_\_ so

*p*

*f* *p* *cantabile*

fair \_\_\_\_\_ as now.  
 rein \_\_\_\_\_ so hold. (Heine)

*pp* *pp* *pp*

# THE LAMENT.

## Egyptian Song from Ben Hur.

Poem by Lew Wallace.

Moderato con moto.

G. W. CHADWICK.

*sost.*

I

sigh as I sing — for the stor-y land A - cross — the Syr-i - an

*p*

*p*

sea. The o - dor-ous winds — from the musk - y sand Were

breaths of life to me. They play *espress.* with the plumes of the

*p*

whispr - ing palm For me, a - las, no more. No

more does the Nile in the moon-lit calm Moan past the Mem-phi-an

*pp*

shore.

*f* *dim.*

Ni - - lus! thou God \_\_\_\_\_ of my faint - ing soul, In

dreams \_\_\_\_\_ thou com - - est to me, \_\_\_\_\_ And

dream - - ing I play \_\_\_\_\_ with the lo - tus bowl, And

sing \_\_\_\_\_ sad songs \_\_\_\_\_ to thee, \_\_\_\_\_ And

*pp sotto voce*

hear from a-far the Mem - ni - an strain And calls from dear Sim -

*pp sostenuto*

*allargando*

bel, And wake to a pas - sion of grief and pain That

eer I said Fare - well, That eer I

*sempre cresc.*

said Fare - well.

# THE LILY.

From the Italian of A. Salvini by T. R. Sullivan.

G. W. CHADWICK.

Poco Allegretto.

Far up the steep a lil - y grows Pale as thy spot-less

*p*

*p*

Ed. \*

beau - ty shows To pluck it from its ram - part gray

*cresc.*

*cresc.*

— Were but to fling my life a-way.

*f*

*pp sotto voce*

Yet would I in that per - il prove \_\_\_\_\_ Not all un - wor - thy

*pp*

*cresc.*

of thy love \_\_\_\_\_ I ask no more, \_\_\_\_\_ but from on

*cresc.*

*f. allargando assai*

high \_\_\_\_\_ To win and wear thee

*pp*

*f* *pp* *pp*

*a piacere*

*pp*

and to die. \_\_\_\_\_

*ritardando*

# SERENADE.

G.W. Chadwick,  
Op. 8. No. 2.

Andante tranquillo.

*pp dolce*

*sostenuto assai*

While stars a hove thee glow And the red moon sinks  
Weir - ly the night - bird sings sail - ing on si - lent

low wings in - to the dusk - y sea,  
ov - er the dew - y lea,

A. P. S. 504

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*f* In - to the dusk - y sea, Night vi - sions Come and  
 O - ver the dew - y lea, Her note a rap - tune

*pp*

*f* go brings Dear - est in dreaming so, Dream'st thou who lov - eth  
 Sweet - est with heavenly things, Dream'st thou who lov - eth

*cresc.*

thee, Dream'st thou who lov - eth thee, Dear - est in dream-ing  
 thee, Dream'st thou who lov - eth thee, Sweet - est with heav-en-ly

*f*

so. things, Dream'st thou who lov - - - eth thee.

*pp*

*pp*  
Deep long - ing fills his

breast knows he no sleep nor rest sev - ered us

now from thee. sev - ered us now from

thee. Fair - est one loved the best.

*p*

were the sweet truth con - fessed. Dream'ist thou who lov - eth

thee Dream'ist thou who lov - - eth thee.....

Were the sweet truth con - fessed. Dream'ist thou who lov - - -

- - eth thee. (Ario Bates.)

# BEFORE THE DAWN.

G. W. Chadwick,

Op. 8 No. 3.

Andante con tenerezza.

*sotto voce*

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a half note F#4. The piano accompaniment starts with a half note G3, followed by a half note F#3, and then a half note E3. The tempo is marked 'Andante con tenerezza.' and the dynamics are 'pp' (pianissimo).

The second system of the musical score. The vocal line continues with the lyrics 'hush of the morn be - fore the sun I wa - ken to'. The piano accompaniment features a series of chords and moving lines. The dynamics are 'pp' (pianissimo) and 'cresc.' (crescendo).

The third system of the musical score. The vocal line continues with the lyrics 'think of thee ..... And all the sweet'. The piano accompaniment features a series of chords and moving lines. The dynamics are 'pp' (pianissimo) and 'cresc.' (crescendo).

V. P. S. 505

day Thus he - gun as hal - lowed

seems to be..... In the ho - - - ly re -

pose..... the..... morn - - - ing

star with..... tremb - - - ling a -

*poco a poco più animato e cresc.*

waits..... the sun..... And

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment features a complex, flowing arpeggiated pattern in the right hand and a more static bass line in the left hand.

thus my heart..... if near or

This system contains the next two staves of music. The vocal line continues with a half note D4, followed by a half note C4, and then a half note B3. The piano accompaniment continues with the same arpeggiated pattern. Dynamics include a forte (*f*) marking on the vocal line.

far..... a - waits..... thee sweet - - est

This system contains the next two staves of music. The vocal line continues with a half note A3, followed by a half note G3, and then a half note F#3. The piano accompaniment continues with the same arpeggiated pattern. Dynamics include a *dim* (diminuendo) marking on the piano accompaniment.

one..... a - - waits thee

This system contains the final two staves of music. The vocal line continues with a half note E3, followed by a half note D3, and then a half note C3. The piano accompaniment continues with the same arpeggiated pattern.

sweet - est one..... In a

*pp*

gold - - en ces - - ta - cy..... of

bliss the fair morn - - ing star will

*And.*

*appassionato e animato*

die..... But I im -

*p*

mus - tal by thy kiss

*sempre poco a poco più animato*

This system shows the first three measures of a musical piece. The vocal line is in a soprano register, with lyrics 'mus - tal by thy kiss'. The piano accompaniment consists of dense, rhythmic chords in the right hand and a more active bass line in the left hand. The tempo/mood instruction 'sempre poco a poco più animato' is written below the piano part.

live but when thou art nigh.....

*dim.*

This system contains measures 4 to 6. The vocal line continues with 'live but when thou art nigh.....'. The piano accompaniment features a change in texture, with a more melodic bass line. A 'dim.' (diminuendo) marking is present in the piano part.

..... But I in - mor - tal

*molto cresc.*

*p*

*molto cresc.*

This system covers measures 7 to 9. The vocal line has a long rest followed by 'But I in - mor - tal'. The piano accompaniment is marked with a piano 'p' dynamic and a 'molto cresc.' (molto crescendo) instruction. A fermata is placed over the final measure.

by thy kiss live but when

This system contains measures 10 to 12. The vocal line continues with 'by thy kiss live but when'. The piano accompaniment maintains the rhythmic pattern established in the previous systems.



thou art..... night.

*f* *a tempo*

*f* *a tempo* *ff*

*p dolce*

*dim.* *p*

live but when thou..... art..... night.....

*animato*

..... (Arló Bates)

*sfp*

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